# DOCUMENTARY PROTOCOLS II

ARTISTS AS CULTURAL WORKERS AND INFORMATION MANAGERS IN CANADA (1967-1975)

LEONARD & BINA ELLEN ART GALLERY, MONTREAL
MAY 3 – JUNE 14, 2008

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## EXPERIMENTS IN ART AND TECHNOLOGY AND THE ART WORKERS COALITION

In 1966, engineers from Bell Telephone Laboratories and a group of avant-garde New York artists founded Experiments in Art and Technology (E.A.T.). This international organisation acted as an intermediary between industry and the cultural field to promote interdisciplinary collaborations **1, 2, 8**. To this end, it produced a variety of tools (forms, punch cards, directories) to gather, analyse and disseminate information on the individuals in each of the two groups **3-7**. E.A.T. chapters were established in Toronto and Montreal in the late 1960s.

During this period, artists created the Art Workers Coalition (New York, 1969), whose political perspectives provided a counterpoint to a utopia of technological emancipation. The members of this collective criticised the collusion between cultural institutions and the military-industrial complex and forged new models of social engagement. Among its numerous pressure tactics, the AWC tried to organise a public discussion forum at the Museum of Modern Art. When MoMA refused to host this opportunity for self-critique, the group held the discussion forum at the School of Visual Arts. The participants' speeches were then gathered together and distributed as a collective manifesto **9**. The cover page of the document ironically evoked the effort to occupy the Museum by displaying the AWC logo on a MoMA membership card.

Founded in 1968 in London, Ontario, the Canadian Artists Representation (CAR) had espoused a similar mandate. However, its demands focused primarily on artist remuneration and recognition of intellectual property rights that did not question the ideological underpinnings of the art world.

CASE NO. 2, DOCUMENTS NO. 10-25

**INTERMEDIA SOCIETY**

Just a few years apart, Intermedia Society (1967) and the N.E. Thing Co. collective (1969), employing the services of the same Vancouver notary, incorporated their ventures as non-profit companies. Redirecting the process through irony, N.E. Thing Co. represented a fictional, albeit legal company (see *Documentary Protocols I*). The Intermedia Society, however, provided actual services. In both cases, the artists involved were redefining themselves as cultural workers and information managers.

Influenced by the theories of Marshall McLuhan, Intermedia Society embarked on a media democratisation project, wherein the equipment acquired through government grants would become common property **10**, **11**.

Just as the data from grant applications and other transactions was filed by the machinery of government, the Society's members used the postal system to communicate informally with their peers **16-19**. In the process, they established an opening between this bureaucracy and the free flow of information, as is evidenced in the Society's archival fonds (housed at the University of British Columbia in Vancouver). It includes meeting minutes, reports and other documents on the implementation of this open access to hardware and the results of decentralized exchanges.

Given the communicational dimension of the activities conducted by Intermedia Society, many individuals also accumulated documents relating to the centre in their personal archives (Michael Morris / Vincent Trasov, Victor Doray). The organisation was disbanded in 1972, but it spurred the founding of a number of other entities that went on to pursue similar mandates (Video Inn, Western Front Society).

CASES NO 3, 4, DOCUMENTS NO. 26-43

**LOCAL INITIATIVES PROGRAM**

In 1971, the Canadian Department of Manpower and Immigration launched the *Local Initiatives* program (LIP / PIL) in an attempt to reduce unemployment through job creation projects within non-profit organisations. Numerous artist-run centres took advantage of these new opportunities.

In response to certain requirements of the program, artists expanded the scope of their activity to include other professional sectors. As a result, some artists introduced information processing tools to subtly work around this administrative structure. Intermedia Society, for example, set out to map the ecosystems of Vancouver **26-28**. Its members used a variety of methods derived from social sciences and urban planning to collect and analyse a wide range of data. In the same spirit, the Toronto collective General Idea produced *FILE Megazine* to address the lack of communication tools available to artists **38**, **39**.

In addition to its articles and address lists, the first issue of *FILE Megazine* included a blank map of Canada and the United States and invited readers to draw the border between the two countries from memory. In the next issue, the submitted entries were collectively represented on the map, along with a commentary by General Idea **40-42**.

CASES NO. 5, 6, DOCUMENTS NO. 44-62

**A SPACE**

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In 1970, a group of artists created the Nightingale Arts Council (NAC), whose mandate consisted of disseminating art practices that were still marginalised in Toronto's museums and galleries (conceptual art, experimental film, performance and video art). A Space, the Council's principal project, offered a neutral vehicle supported by its users. In much the same fashion, *News,* the A Space newsletter, published information provided by artists without manipulating or influencing its content **46-48**. The notion of space is understood here both as a physical and discursive entity, thus paralleling conceptual art's radical approach. This strategy also sought to eliminate intermediaries (critic, curator, dealer) and their influence on how art works were received.

Upon the NAC's incorporation in 1971, its members drew up a charter that would provide them with greater flexibility as service providers **44**. This allowed A Space to open both a community video production studio and a café **49-51**. Like Intermedia Society, the centre initially corresponded with its peers under cover of anonymity. Subsequently, certain individuals named as board members acted as a bridge between the Council and artists seeking an exhibition venue or access to technological resources **53-62**. The A Space fonds is now housed at the Art Gallery of Ontario (Toronto).

CASES NO. 7, 8, 9, VIDEO MONITORS NO. 1-4
DOCUMENTS NO. 63-93

**VIDEO EXCHANGE SOCIETY AND VIDÉOGRAPHE INC.**

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In making use of the Portapak system in the 1970s, artist collectives were quick to encourage its use among their peers. In fact, *Radical Software,* the magazine published by Raindance Corporation (New York), became the communication platform for activists involved in experimental video and television.

This endeavour also extended to Canada. Michael Goldberg and Image Bank created singular tools to survey an emerging community. By distributing forms, they gathered the addresses of video makers as well as a brief description of the way in which each used the technology **63-65,74**. The data collected was then compiled in the frequently updated Video Exchange Directory **66, 67, 72**.

In 1973, in collaboration with Trisha Hardman, Goldberg organised the Matrix Conference in Vancouver. As an entry fee, participants had to donate a tape. This exchange method gave rise to the collection of the Video Inn / Video Satellite Exchange Society, founded the same year **68, 70, 71, 73**.

In 1971, Robert Forget – a producer with the National Film Board of Canada – created Vidéographe (Montreal) with the same democratic vision **76-78**. Originally an arm of the NFB, the centre was incorporated in 1973 as an independent organisation **84, 85**.

Upon submission of a project, people seeking to produce documentaries and experimental video works gained access to Vidéographe's resources. Each step of the production process was covered, from the rental of the Portapak system to the broadcasting of the work in the centre's "vidéothéâtre" **80**. Its premises were permanently open (24 hours a day), and its team

created an ad hoc module (known as an "éditomètre") configured to facilitate the otherwise arduous task of editing **82**, **83**. The video *Entrée en scène, éditomètre, sélectovision* (1972) presents the full slate of services offered by Vidéographe during its early years **91**.

However, the centre did not limit itself to its mandate as an equipment supplier. Other communication tools helped distribute these video documents across the Quebec audiovisual landscape. Through what were known as "vidéofiches," Quebecers living outside Montreal could receive free copies of works on record by mailing in a blank tape **89**, **90**. The cable network was also used as an innovative distribution channel **79**, **87**, **88**.

*Les Knock Outés* (1971) **92** and *États généraux de la culture au Québec* (1973) **93** aptly illustrate how two groups – newspaper typographers from *La Presse* and artists – made use of the same technical framework to spread their activist views. The Vidéographe fonds is housed at the Cinémathèque québécoise (Montreal).

CASES NO. 10, 11, 12, DOCUMENTS NO. 94-131

**VÉHICULE ART (MONTREAL) INC.**

In 1972, Véhicule Art (Montréal) inc. was incorporated as a non-profit company. Its mandate, much like that of A Space, was to disseminate practices marginalised by museums and commercial galleries. Like the Toronto centre, it used a spatial metaphor (the vehicle), placing emphasis on the accessibility of its technological and human resources.

Véhicule Art's archival fonds (housed at Concordia University in Montreal) recounts the genesis of such a structure before the bureaucratization of the parallel gallery network in Canada. From its earliest years, Véhicule Art (Montréal) inc. created administrative tools adapted to a self-managed framework **102**. Artists seeking an exhibition venue would fill in a form, explaining their reasons for choosing this gallery **116-123**. Véhicule Art also produced questionnaires to survey the user community on its services and Montreal's cultural institutions **104-108**.

In 1973, a singular event led to a convergence of the artists' role as cultural mediators and the theoretical issues surrounding conceptual art. Artist Sol LeWitt sent instructions for the production of *Wall Drawing* on the gallery's walls. To inaugurate its education program, Véhicule Art invited students from a number of educational institutions (high schools, universities) to produce the work in their classrooms. The differences between LeWitt's instructions and their physical manifestation became fertile ground for discussion about the transmission of a dematerialized artwork.

The exhibition file today contains tangible evidence of the initiative: LeWitt's instructions to Véhicule Art **125**, notes for the preparation of student workshops **127**, photos of multiple versions of the work **129-131**, and a report chronicling the associated educational activities **126**.

CASES NO. 13, 14, 15, 16, 17, LCD MONITOR,
DOCUMENTS NO. 132-173

**GENERAL IDEA AND WESTERN FRONT SOCIETY**

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In most artist-run centres and other self-run organisations, artists tended to clearly distinguish administrative tasks from their artistic practices. Still, some chose to intentionally blur the line dividing these two activities.

Created in 1969 in Toronto, the General Idea collective (AA Bronson, Felix Partz, Jorge Zontal) decided to incorporate itself under the name Art Official in the early 1970s to offer services to the community **132-158**.

The existence of Art Official was initially manifested through the publication of *FILE Megazine* (1972). The organisation then founded Art Metropole (1974) as a repository for archives accumulated since 1969 and in order to disseminate artist publications **141-149**. In both cases, the collective subtly diverted an existing framework. *FILE* reconfigured the graphic style of the American magazine *LIFE*. The letterhead and cover of the first Art Metropole catalogue recreated the architectural rendering of the façade of the artist-run centre from a 1917 municipal document (during a time when the Yonge Street building housed an art supply store) **142**. General Idea and Art Metropole amassed separate archives, which are now held at the National Gallery of Canada (Ottawa).

Close collaborators of General Idea, the eight founding members of the Western Front Society in Vancouver bought a building in 1973 that became their living space and a site for interdisciplinary experiments **159-173**.

Founders of the Western Front, Morris and Trasov also worked under the name Image Bank. In this capacity, they envisioned the accumulation of documents as an artistic strategy in itself (see *Documentary Protocols I*). The results of this project and the residual documenta-

tion relating to the daily transactions of the two artists existed alongside the archives of the Western Front Society before being entrusted to the University of British Columbia **172**. The Morris / Trasov fonds itself is housed at the Morris and Helen Belkin Art Gallery (Vancouver).

DOCUMENTS
EXHIBITED

## EXPERIMENTS IN ART AND TECHNOLOGY, ART WORKERS COALITION

–

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. EXPERIMENTS IN ART AND TECHNOLOGY FONDS.

**01** *"E.A.T. News,"* Vol. 1, No. 1 (January 15, 1967), 8 pp. On back cover: organizational structure of Experiments in Art and Technology.

**02** *"Statement of Purpose"* Experiments in Art and Technology, October 10, 1967.

**03** *"Edge Notched Cards for Engineers"* / Experiments in Art and Technology, March 1968.

**04** *"Collaboration Information Card"* / Experiments in Art and Technology, November 1, 1968.

**05** *"Artist Membership Form"* Experiments in Art and Technology, c.1969.

**06** *"Scientist Membership Form"* / Experiments in Art and Technology, c.1969.

**07** *"Blue Edge Notched Card"* Experiments in Art and Technology, May 1969.

**08** *"E.A.T. President's Report"* / Experiments in Art and Technology, October 1, 1969, 4 pp.

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS / COLLECTION.

**09** *"Open Hearing"* (New York: Art Workers Coalition, 1969), 142 pp.

## INTERMEDIA SOCIETY

–

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. VICTOR DORAY FONDS.

**10** *"Intermedia: A Survey of Intended Project Areas"* Intermedia Society, c.1967, 6 pp. **8.3. 01., BOX 2**

**11** *"Intermedia: Description of Intent and Purpose"* / Intermedia Society, c.1967, 2 pp. **8.3. 01., BOX 2**

**12** *Performance space at Intermedia Society* / Victor Doray, undated, 2 B&W photographic prints. **8.3. 02., BOX 2**

**13** *"Intermedia Film Co-op Catalogue"* / Intermedia Society, c.1969, n. pag. **8.3. 03., BOX 2**

**14** *Communiqué featuring photo of Intermedia Society's premises* Intermedia Society, undated. **8.3. 03., BOX 2**

**15** *"On the Media Front, A Cheeky Game with Technology's Toys,"* Maclean's (June 1971), p. 30-31. **8.3. 04., BOX 2**

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS / TRASOV ARCHIVE.

**16** *"Intermedia Newsletter,"* Vol. 1, No. 4 (Vancouver: Intermedia Society, 1968). **20. 01., BOX C6**

**17** *"Intermedia Newsletter,"* Vol.1, No. 5 (Vancouver: Intermedia Society, 1968). **28. 07., BOX C17**

**18** *"Intermedia Perspectives,"* Vol. 1, No. 6 (Vancouver: Intermedia Society, 1968). **20. 01., BOX C6**

**19** *Communiqué for the "Junk Mail" event* / Intermedia Society, c.1971, **20. 01., BOX C6**

**20** *"Domes" (exhibition at the Vancouver Art Gallery)* / Intermedia Society, c.1970. **20. 01., BOX C6**

**21** *"RUSH: New Era Social Club (...) Work in Progress, Meeting 8 PM, Nov. 24, Intermedia Unwrapped"* / Poem Company; New Era Social Club, undated. **26. 37., BOX C15**

**22** *"Acoustic Ecology: Free Sound Exchange Project"* / Intermedia Society, undated. Set of cards. **20. 01., BOX C6**

**23** *"Sonic Environment Information Package"* / Intermedia Society, undated. **20. 01., BOX C6**

**24** *"Dear 'Image Bankers,' Re: A Book Concerning Intermedia (With Tentative Table of Contents)"* / Intermedia Society, 1972. **20. 01., BOX C6**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS / COLLECTION.

**25** *Radical Software*, Vol. I, No. 4 (New York: Raindance Corporation, Summer 1971), 76 pp. Exhibited pages: Michael Goldberg on Intermedia Society's video activities.

## LOCAL INITIATIVES PROGRAM (L.I.P.)

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MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS / TRASOV ARCHIVE.

**26** *"Community Project Overview – The Need to be Met – Communications within the Whole – Data Share Survey"* Intermedia Society, April 1972, 4 pp. **20. 01., BOX C6**

»→

**27** *"Intermedia Project for the Greening of the Community"* Intermedia Society, 1972, 2 pp. **20. 01., BOX C6**

**28** *"Intermedia Communications Project: Community Project Overview 'Progress Report'"* Intermedia Society, 1972, n. pag. **20. 01., BOX C6**

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**29** *Application to Local Initiatives Program, Manpower and Immigration – Nightingale Arts Council,* 1971, 7 pp.

**30** *"Manpower and Immigration: Notice of Payment and Progress Report, Nightingale Arts Council, for the period January 24, 1972 September 29, 1972,"* September 15, 1972.

**31** *"Letter of Agreement Between Canada Works: Local Initiatives Program and the Nightingale Arts Council, regarding project: A Space (L.I.P. 311-324),"* 1972.

**32** *"Véhicle: Handbook of Toronto Cultural Resources – Manuel de ressources culturelles de Toronto Manuale delle risorse culturali di Toronto,"* Isobel Harry and Marlene Sober, eds. (Toronto: A Space, 1972). Directory compiled with the help of the Local Initiatives Program.

CONCORDIA UNIVERSITY ARCHIVES, MONTREAL. VÉHICULE ART (MONTRÉAL) INC. FONDS.

**33** *"Véhicule 'Phase II': A Proposed Local Initiative Project in Reply to Question Number Seven, Manpower and Immigration: Local Initiatives Program 1972-1973"* / Véhicule Art (Montréal) inc., 1972, 13 pp. **P027.1B/2**

**34** *"Programme des initiatives locales - 1973-1974: guide à l'intention des parrains"* (Ottawa: Manpower and Immigration, 1973), 30 pp. **P027.1B/1**

**35** *"Quebec Workmen's Compensation Commission Certificate, P.I.L.: H 5871 Véhicule Art (Montréal) inc.,"* 1973. **P027.1B/2**

**36** *"Transition III"* / Véhicule Art (Montréal) inc., 1974, 16 pp. Grant proposal submitted to the Local Initiatives Program. **P027.1B/12**

**37** *"Quebec Workmen's Compensation Commission Certificate, P.I.L.: H 5871 Véhicule Art (Montréal) inc.,"* 1974. **P027.1B/12**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS COLLECTION.

**38** *"Canada Works – Local Initiatives Program Manpower and Immigration (No. 311-178, General Idea),"* November 22, 1971, 8 pp. **SERIES 5, BOX 2**

**39** *"Transit and Receipt: MM Tims: LIP 311-178" (with final report),* March 28, 1972, 3 pp. **SERIES 5, BOX 2**

**40** *"FILE Megazine,"* Vol. 1, No. 1 (Toronto: Art Official, April 1972), 32 pp. Published with the help of the Local Initiatives Program.

**41** *"FILE Megazine,"* Vol. 1, No. 2 & 3 (Toronto: Art Official, May and June 1972), 64 pp. Published with the help of the Local Initiatives Program.

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. GENERAL IDEA FONDS.

**42** *Invoice for the printing of the cover of the second issue of FILE* Coach House Press, 1972.

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS / TRASOV ARCHIVE.

**43** *Letter to Art Official – Time Life Corporation* / redesigned by General Idea, undated (c.1976). In this letter, Time Life Corporation threatens to bring action against General Idea for the illegal use of *LIFE* magazine logos in *FILE Megazine*. **20. 05., BOX C6**

## A SPACE

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A SPACE GALLERY, TORONTO.

**44** *Letter patent, charter (1971) and minutes of meetings (1971-1981)* / A Space, 1971-1981, approx. 200 pp.

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**45** *Letter to A Space* / Suzanne Rivard-LeMoyne (Canada Council), May 4th, 1971, 2 pp.

UNIVERSITY OF BRITISH COLUMBIA, MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS / TRASOV ARCHIVE.

**46** *"NEWS,"* No. 3 (Toronto: A Space, July 1971) and envelope. **96. 14., BOX B15**

**47** *"NEWS,"* No. 4 (Toronto: A Space, August 1971). **89. 25., BOX C58**

**48** *"NEWS,"* No. 5-6 (Toronto: A Space, September 1971). **89. 25., BOX C58**

**49** *"(...) Cable Television: The Supplementary Program Channel (...)"* / Marien Lewis, undated, 9 pp. **108. 07. BOX A60**

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**50** *"Memorandum to Al Fasen"* Diane Abbey, December 6, 1971, 2 pp.

**51** *"Definition of Purpose and Effectiveness in Community"* / Marien Lewis, undated (c.1973), 2 pp. The letterhead shows the floor plan of A Space, then on St-Nicholas Street, Toronto.

A SPACE GALLERY, TORONTO.

**52** *Communiqué for an exhibition of Dennis Oppenheim at A Space* A Space, 1971.

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**53** *Letter to Marien Lewis* / John Perreault, June 8, 1971.

**54** *"A Space: 1. Hear about them 2. Visit them (drive to Toronto)..."* Gunter Nolte, undated (c.1972), 2 pp.

**55** *Letter to Elke Hayden* / Dr. Brute (Eric Metcalfe), April 10, 1975. Written on Western Front Society letterhead.

**56** *Ace Space at A Space (exhibition flyer)* / Dana Atchley, c. 1975.

**57** *Letter to A Space* / Dana Atchley, April 9, 1975.

**58** *Letter of agreement for an exhibition at A Space* / Les Levine (Museum of Mott Art Inc.), September 1974.

**59** *"Letter of agreement for a guest curatorship at A Space"* / Michael Tims (AA Bronson), November 8, 1974, 2 pp. Written on Art Metropole letterhead.

**60** *Postcards to Elke Hayden (A Space)* / Ant Farm, undated (c. 1975).

**61** *Letter to Elke Hayden* / David Askevold, February 27, 1975. 2 pp. Description and technical layout of Askevold's exhibition at A Space.

**62** *Letter to Marien Lewis* / Suzy Lake (Véhicule Art (Montréal) inc.), January 7, 1975.

## VIDEO EXCHANGE SATELLITE SOCIETY/VIDEO INN

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**63** *"Video Exchange Directory" form* / Michael Goldberg, c.1972.

**64** *"Video Exchange Satellite" form for tape catalogue* / Michael Goldberg, c.1972.

**65** *"Video Exchange Satellite" form* / Michael Goldberg, c.1973.

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS TRASOV ARCHIVE.

**66** *"Video Exchange Directory"* (Vancouver: Intermedia, 1971), n. pag. **71. 38**

**67** *"Video Exchange Directory Vo. 2"* (Vancouver: Michael Goldberg, 1972), n. pag. **71. 37**

**68** *"Video Exchange Directory: Satellite"* / Video Exchange Satellite, 1973. **26. 31., BOX A28**

**69** *Matrix: International Video Meeting participant form* Video Exchange Satellite, 1973. **26. 29., BOX 15**

**70** *Video Inn brochure* (Vancouver: Video Inn, c.1973), n. pag. **26. 32., BOX A28.**

ART GALLERY OF ONTARIO, TORONTO. EDWARD P. TAYLOR RESEARCH LIBRARY AND ARCHIVES. A SPACE FONDS.

**71** *"Video Inn" flyer* (Vancouver: Video Inn, c.1973).

**72** *"Video Exchange Directory 1974-1975"* (Vancouver: Video Inn, 1974), n. pag.

**73** *Letter to A Space* / Michael Goldberg, undated (c.1974). Written on Video Exchange Satellite letterhead.

**74** *"Video Exchange Directory" cards with form on verso* / Satellite Video Exchange Society, c.1974.

VIDEO INN, VANCOUVER.

**75** *Inter-Office Communications*, Video Inn, 1975, 9 min. Video recording of a meeting between members of the Video Inn.

## VIDÉOGRAPHE

CINÉMATHÈQUE QUÉBÉCOISE, MONTREAL. VIDÉOGRAPHE FONDS.

**76** *"Devis approximatif du Vidéographe: 1er septembre 1970 ouverture publique: 1er octobre 1970,"* 1970, 2 pp. Operating budget of Vidéographe before it's opening. **BOX V-001**

**77** *Permit granted to Vidéographe for the installation of signage on its façade at 1604 St-Denis Street, Montreal* / City of Montreal, July 1972. **BOX V-006**

**78** *Graphic layout of the Vidéographe façade* / Vidéographe, July 1972. **BOX V-006**

**79** *"Sélectovision" project press release* / Vidéographe-Videotron, c.1972, 2 pp. **BOX V-006**

**80** *Information kit on Vidéographe* / Vidéographe, 1972, 4 pp. **BOX V-006**

**81** *Graphic layout for press release announcing the presentation of the tape "Les Knock Outés" by Lyse Chagnon at Vidéographe's "vidéothéâtre" (viewing room)* / Vidéographe, 1972. **BOX V-006**

**82** *Technical drawing of the "éditomètre" (a device designed to facilitate editing on 1 inch videotape decks)* / Vidéographe, c.1972. **BOX V-011**

**83** *Communiqué announcing the launch of the "éditomètre"* / Vidéographe, c.1972. **BOX V-011**

**84** *"Vidéographe, règlement n° 1 concernant l'exercice général des pouvoirs" (Vidéographe charter)* / Vidéographe, 1973, 9 pp. **BOX V-011**

**85** *Protocols between Vidéographe and National Film Board* / National Film Board, April 16, 1973, 3 pp. Protocols signed by Vidéographe when incorporated as an independent entity from the National Film Board. **BOX V-009**

**86** *Receipt and warranty for the purchase of a Sony videotape recorder at Cité Électronique inc. (Montreal)*, October 1, 1974. **BOX V-051**

**87** *Telegram sent to Robert Forget (Vidéographe) inviting him to a public hearing on the granting of a community cable television license to Saint-Jérôme* / Jean-Paul Lallier (Minister of Communications, Quebec), 1974. **BOX V-051**

**88** *Telegram sent to Gilles Lapointe (director of Vidéographe) congratulating him on the first broadcast by the Saint-Jerôme community television channel* / Jean-Paul Lallier (Minister of Communications, Quebec), December 20, 1974. **BOX V-051**

**89** *Catalogue of "vidéofiches"* Vidéographe, c.1973, n. pag.

**90** *Sélecto video library: 760 videotapes in distribution as of July 26, 1973* / Vidéographe, 1973. Map with highlighted areas where Vidéographe's tapes where distributed. **BOX V-006**

**91** *"Entrée en scène Sélectovision Éditomètre"* / Vidéographe, 1972, 18 min.

**92** *"Les knockoutés"* / Lise Chagnon, 1971, 45 min. Tape made at Vidéographe.

**93** *"États généraux de la culture au Québec"* / Jo Laforce, Mimi Simard, 1973, 25 min. Tape made at Vidéographe.

## VÉHICULE ART (MONTRÉAL) INC.

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CONCORDIA UNIVERSITY ARCHIVES, MONTREAL. VÉHICULE ART (MONTRÉAL) INC. FONDS.

**94** *Letter to the Canada Arts Council (attention Suzanne Rivard-Le-Moyne)* / Milly Ristvedt (Véhicule Art (Montréal) inc., March 7, 1972, 3 pp. **P027.1A/1**

**95** *"Canada Arts Council, Notification of grant: Véhicule Art ($18,000)."* 1972. **P027.1A/1**

**96** *Canada Arts Council cheque to Véhicule Art ($4,000)*, May 11, 1972. **P027.1A/1**

**97** *Canada Arts Council cheque to Véhicule Art ($6,000)*, June 6, 1973. **P027.1A/1**

**98** *"Canada Arts Council, Notification of grant: Véhicule Art ($32,000)."* March 26, 1974. **P027.3A/2**

**99** *Canada Council cheque to Véhicule Art*, May 24, 1974. **P027.3A/2**

**100** *"Meeting of the Board,"* December 11, 1971. **P027.1C/1**

**101** *"Third Meeting,"* January 3, 1972, 3 pp. **P027.1C/1**

**102** *"Standard Meeting Procedures,"* / Véhicule Art (Montréal) inc., undated. **P027.1C/1**

**103** *Signatures of various resigning board members*, undated (c.1973). **P027.2B**

**104** *Communiqué announcing the compilation of a directory on artists and artist collectives in Montreal* / Véhicule Art (Montréal) inc., c.1972. **P027.4C/2**

**105** *"Mailing List Use Contact Agreement (Applies to 'C' List Only)"* / Ken Friedman (director, Fluxus West), undated, 2 pp. **P027.4C/2**

**106** *Form to collect data on galleries and artist-run spaces in Montreal* / Véhicule Art (Montréal) inc., 1975. Completed by *Galerie de l'UQAM*. **P027.4C/7**

**107** *Form to collect data on galleries and artist-run spaces in Montreal* / Véhicule Art (Montréal) inc., 1975. Completed by *Graff: centre de conception graphique*. **P027.4C/7**

**108** *Form to collect data on galleries and artist-run spaces in Montreal* / Véhicule Art (Montréal) inc., 1975. Completed by *Powerhouse Gallery and Studio Inc.* **P027.4C/7**

**109** *Letter to Suzy Lake* / General Idea (*FILE Megazine*), undated. **P027.7A/1**

**110** *Letter to Suzy Lake* / Don (?), March 74. **P027.7A/3**

**111** *Letter to Suzy Lake* / Dave Gordon, Forest City Artists Association, March 16, 1974. **P027.7A/3**

**112** *Letter to Suzy Lake* / Dave Gordon, Forest City Artists Association, March 26, 1974. **P027.7A/3**

**113** *Letter to Suzy Lake* / Stansje Plantenga, Powerhouse Gallery, April 1st, 1974. **P027.7A/3**

**114** *Invitation to Véhicule Art opening exhibition (October 13, 1972)* / Véhicule Art (Montréal) inc., 1972. **P027.5B/1**

**115** *Call for proposals in view of a student exhibition organized by Sir George Williams University, Laval University and Université du Québec* / Véhicule Art (Montréal) inc., March 1974. **027.5B/421**

**116** *Form for exhibition at Véhicule Art completed by Michael Tims of General Idea*, 1974. **P027.5B/37**

**117** *"General Idea: Flair of the Future" (performance at Véhicule Art)* /Véhicule art (Montréal) inc., 1974. **P027.5B/37**

**118** *Form for exhibition at Véhicule Art completed by Roland Poulin*, March 13, 1974. **P027.5B/55**

**119** *Technical layout for the exhibition at Véhicule Art* / Roland Poulin, c.1974. **P027.5B/55**

**120** *Completed form confirming Véhicule Art's acceptance of Roland Poulin's proposal*, May 28, 1974. **P027.5B/55**

**121** *Form for exhibition at Véhicule Art completed by David Hlynsky and Michael Sowdon (Fringe Research)*, 1975. **P027.5B/80**

**122** *Fringe Research Questionnaire* / David Hlynsky, Michael Sowdon (Fringe Research), undated, 2 pp. **P027.5B/80**

**123** *Completed form confirming Véhicule Art's acceptance of Fringe Research's proposal*, 1975. **P027.5B/12**

**124** *"To All Schools and Community Group: Education Program Newsletter"* / Véhicule Art (Montréal) inc., 1973. **P027.4E/1**

**125** *Instructions for a Wall Drawing sent to Véhicule Art* / Sol LeWitt, 1973, 5 pp. **P027.5B/12.**

**126** *LeWitt Education Report* Véhicule Art (Montréal) inc., 1973. **P027.5B/12**

**127** *Notes to stimulate discussions upon inviting students to produce Sol LeWitt's Wall Drawing in their classrooms*, 1973. **P027.5B/12**

**128** *Comments on Wall Drawings* / Sol LeWitt, undated. **P027.5B/12**

**129** *Contact sheets of students producing Sol LeWitt's Wall Drawing with members of Véhicule Art* / Jean-Marie Delavalle, 1973. **124. P027-02-502**

**130** *Unidentified artist producing Sol LeWitt's Wall Drawing at Véhicule Art* / Jean-Marie Delavalle, 1973, 1 B&W photographic print. **125. P027-02-857**

**131** *Unidentified student producing Sol LeWitt's Wall Drawing in his classroom* / Jean-Marie Delavalle, 1973, 1 B&W photographic print. **126. P027-02-870**

## GENERAL IDEA

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NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS / COLLECTION.

**132** *"Minutes of First Annual Board Meeting of Art Official Inc., 241 Yonge Street, Toronto, Canada, November 25th 1973 (present: Jorge Saia (president), Ronald Gabe (vice-president), AA Bronson (secretary-treasurer), Granada Gazelle, Robert Arthrob),"* November 1973, 12 pp. **SERIES 1, BOX 3**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. GENERAL IDEA FONDS.

**133** *"FILE"* / General Idea, c.1973. Rubber stamp. **BOX 34**

**134** *"Art Metropole"* / General Idea, c.1974. Metal dye. **BOX 34**

**135** *"To Re-open your FILE, Please Renew your Subscription"* General Idea, c.1973. Rubber stamp. **BOX 34**

**136** *"We Are All Artists"* / General Idea, c.1973. Rubber stamp. **BOX 34**

**137** *"We're Only Following Orders"* / General Idea, c.1973. Rubber stamp. **BOX 34**

**138** *"Your Name Here"* / General Idea, c.1973. Rubber stamp. **BOX 34**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS / COLLECTION.

**139** *Ontario Arts Council, Application for Grant Periodical (form completed by Michael Tims)*, May 16, 1973. **SERIES 5, BOX 2**

**140** *Letter to Louis Applebaum (executive director of Ontario Arts Council)* / Art Official, April 15, 1974. 2 pp. **SERIES 5, BOX 2**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. GENERAL IDEA FONDS.

**141** *Notebook*/ AA Bronson, 1974. n. pag. On pages displayed: storage ideas for Art Metropole's collection. **BOX 47**

**142** *Page photocopied from "The Contract Record" describing the building under construction on Yonge Street, Toronto, owned and to be occupied by the Art Metropole Limited (art supplies store)*, c.1911. The façade appearing in this document went on to be used by General Idea on its "Art Metropole" stationery in 1974. **BOX 3A**

**143** *"Art Metropole: Catalogue No. 1 Canada"* / General Idea, 1974. n. pag. The first page reproduces the aforementioned graphic layout. **BOX 3A**

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS/TRASOV ARCHIVE.

**144** *"The President and Directors of Art Official, Inc. Request the Pleasure of Your Company at a Reception Marking the Opening of Art Metropole, October 26, 1974"* / General Idea, 1974. **20. 05., BOX C6**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE DOCUMENTARY FILE AT THE NGC.

**145** *Letter Sent to J. Hunter (then Deputy Librarian of the National Gallery) announcing the opening of Art Metropole Inc., Toronto* / General Idea, October 28, 1974.

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. GENERAL IDEA FONDS.

**146** *Art Metropole's Offices* / General Idea, c.1974, 2 B&W prints. **BOX 3A**

**147** *"Art Metropole Building: 241 Yonge St., Canada, M5B 1N8"* / General Idea, c.1974. Rubber stamp. **BOX 34**

**148** *Notebook* / Felix Partz, 1975. n-p. On the pages displayed: tables recording Art Metropole and General Idea's revenues during the years 1974-1975. **BOX 48**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS COLLECTION.

**149** *"Art Metropole Budget for First Eight Months of Operation, May 1, 1974- December 31, 1974"* / Art Official inc. (General Idea), 1974. 2 pp. **SERIES 5, BOX 2**

**150** *"Art Off (Art Official) Income, Feb 1, 74 - April 1, 75"* / General Idea, 1975. **SERIES 5, BOX 2**

**151** *FILE subscription statistics for Glamour issue, Fall 1975* General Idea, 1975. **SERIES 5, BOX 2**

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. GENERAL IDEA FONDS.

**152** *Letter to the Publication division of the Ontario Arts Council* AA Bronson, September 26, 1975. Written on *1984 Miss General Idea Pavilion Foundation* letterhead.

NATIONAL GALLERY OF CANADA, OTTAWA. LIBRARY AND ARCHIVES. ART METROPOLE FONDS COLLECTION.

**153** *"A year of...f 1 sept. 72- 1 sept. 73 Clive and Su Robertson (contact identity transfer)"* / Clive Robertson, 1972. **BOX 4**

**154** *"Personal Opinion Card (...)"* W.O.R.K.S. (Clive Robertson, Paul Woodrow), November 18, 1972. **BOX 4**

**155** *"SOMETHING is an appropriation by W.O.R.K.S. of the area between '2nd - 4th S.W. and 8th. - 7th. Ave. S.W.'"* / W.O.R.K.S. (Clive Robertson, Paul Woodrow), 1973. **BOX 4**

**156** *Form published by FILE Megazine and completed by artists wishing to be added to the directory (completed by W.O.R.K.S. Foreign Contact Centre)*, undated. **BOX 4**

**157** *Letter to AA Bronson (General Idea-FILE)* Clive Robertson, September 29, 197?, 2 pp. **BOX 4**

MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS TRASOV ARCHIVE.

**158** *Correspondence sent to Image Bank* / General Idea, 1973-1974. **20. 05., BOX C6**

**WESTERN FRONT SOCIETY**

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UNIVERSITY OF BRITISH COLUMBIA, MORRIS AND HELEN BELKIN ART GALLERY, VANCOUVER. MORRIS / TRASOV ARCHIVE.

**159** *"Western Front Society Program binder"* Michael Morris, Vincent Trasov, 1973-1977. Includes communiqués, invitation cards and photographs on the programs at the Western Front Society between 1973 and 1977 **119. 01., BOX C5**

**160** *"Business as Usual at the Western Front,"* Avalanche (Summer/Fall 1973). Interview with Members of the Western Front by Willoughby Sharp. **23. 23., BOX C 11**

**161** Letter to Marcel Dot (Michael Morris) / Willoughby Sharp, 1973. **20. 11., BOX C7**

**162** *"Hollywood Edition Art's Birthday: 1, 000, 011 Anniversary of Art Tabloid"* / Western Front, General Idea, February 1974. **17. 06., BOX C89**

**163** *Hollywood bank statements* / Michael Morris, Vincent Trasov, 1974. **112. 01., BOX C68**

**164** *Advertising promotion (receipts and other documents)* Michael Morris, Vincent Trasov, 1974. **112. 02., BOX C68**

**165** *Salary records* / Michael Morris, Vincent Trasov, 1974. **112. 04., BOX C68**

**166** *Office postage stationery (receipts and other documents)* / Michael Morris, Vincent Trasov, 1974. **112. 07., BOX C68**

**167** *Entertainment (receipts and other documents)* / Michael Morris, Vincent Trasov, 1974. **112. 08., BOX C68**

**168** *Travel (receipts and other documents)* / Michael Morris, Vincent Trasov, 1974. **112. 11., BOX C68**

**169** *"Business as Usual at the Western Front"* / Western Front, 1975. The artist-run centre's tabloid chronicling the activities of the year 1974. **17. 23., BOX C89**

**170** *File Megazine*, Vol. 2, No. 5 (Toronto: Art Official, February 1974), 47 pp. This issue published an updated directory of addresses and image requests compiled from the late 1960s onward by Image Bank and General Idea.

**171** *Paste-up for the FILE Megazine Artist Directory, Vol. 2, No. 5* / compiled by Kate Craig, Michael Morris and Vincent Trasov, 1974. **30. 15., BOX C19**

**172** *Catalogue cards for Image Bank and Western Front Society Archives* / Image Bank, approx. 200 cards, c.1974. **57. 45., BOX A10**

WESTERN FRONT SOCIETY. VANCOUVER. WESTERN FRONT SOCIETY FONDS.

**173** *"Intermedia History"* Glenn Lewis and Western Front, 1973, 30 min.

# CHRONOLOGICAL REFERENCES

**1967**

Sony introduces its Portapak video system (portable camera and video recorder). The National Film Board of Canada acquires a number of these new audiovisual tools.

Inspired by the theories of Marshall McLuhan, a group of Vancouver artists, media theorists, scientists and architects found Intermedia Society to promote access to information technology. Important figures in the city's contemporary art scene take part in the Society's technical workshops, meetings and performance events (Werner Aellen, Iain Baxter, Michael de Courcy, Kate Craig, Arthur Erickson, Gary Lee-Nova, Glenn Lewis, Eric Metcalfe, Michael Morris, David Orcutt, Al Razutis, Jack Shadbolt, Vincent Trasov, Ed Varney, etc.). The cooperative is incorporated as a non-profit company on July 6, 1967.

**1968**

Jack Chambers and Greg Curnoe found the Canadian Artists Representation (CAR) in London, Ontario. The organisation defends the status of artists as cultural workers in their dealings with such institutions as museums and commercial galleries. The CAR's demands focus primarily on the payment of artists' fees during exhibitions and the implementation of fair intellectual property policies.

The mentoring structure Experiments in Art and Technology is created in New York City in 1966 by engineers Billy Klüver and Fred Waldhauer of Bell Telephone Laboratories as well as by artists Robert Rauschenberg and Robert Whitman. E.A.T. brings together more than 300 members (engineers and artists) from North America, Europe and Asia. Dennis Young founds a Toronto chapter of E.A.T. under the administrative responsibility of the department of educational activities of the Art

Gallery of Ontario, where he is curator. Michael Goldberg becomes responsible for the Montreal chapter.

L'Université libre d'art quotidien is founded in Montreal as part of a student takeover of the École des beaux-arts.

**1969**

A group of New York City artists founds the Art Workers Coalition. On April 10, the Coalition organises a forum at the School of Visual Arts attended by more than 300 members of the artistic community, who propose a reform of cultural institutions and denounce their collusion with the military-industrial complex.

Between March 28 and 31, *The Artist and the New Technologies: A Meeting Sponsored by the Canadian Conference of the Arts*, Sackville, N.B., brings together members of Intermedia Society and E.A.T. (Toronto / Montreal).

Intermedia Society opens a publishing outlet (later named Intermedia Press) and a film cooperative.

AA Bronson, Felix Partz and Jorge Zontal create General Idea in Toronto.

Michael Morris, Vincent Trasov and Gary Lee-Nova create Image Bank in Vancouver.

The collective N.E. Thing Co. (founded in 1966 by Iain and Ingrid Baxter in Vancouver) is incorporated as a non-profit company.

**1970**

Chris Young founds the Nightingale Arts Council in Toronto with artists Robert Bowers, Ian Carr-Harris, Stephen Cruise, John McEwen and businessman Bill Graham. In September, the Nightingale Gallery, under the directorship of Young since 1968, is renamed A Space. Later in the year, Marien Lewis joins the board.

Glenn Lewis creates the New York Corres Ponge Dance School of Vancouver, an informal collaborative channel modeled after Ray Johnson's New York Correspondance School.

E.A.T. Toronto is renamed Art Communication and Technology (A.C.T.) and subsequently Alliance of Technology and Art (A.T.A.) in 1971.

**1971**

The Job Creation branch of the Canadian Manpower and Immigration Department launches the programs *Young Canada Works* and *Local Initiatives* (LIP) to reduce unemployment through job creation projects within non-profit organisations. A number of artist-run centres submit applications between 1971 and 1974.

New York dealer Seth Siegelaub and lawyer Robert Projansky draw up a contract entitled "The Artist's Reserved Rights Transfer and Sale Agreement," which stipulates that an artist must earn at least 15% of the added value of a work when it is resold.

On January 6, the Nightingale Arts Council is incorporated as a non-profit company.

Intermedia Society submits a project to the Local Initiatives Program to map out the various ecosystems of Vancouver and promote an exchange of information among diverse communities. During the same year, the A Space gallery submits a request to manage a

community video studio and produce a trilingual directory (English, French and Italian) of Toronto's cultural districts.

Robert Forget proposes the establishment of a video production structure to the New Society (Société Nouvelle) committee of the National Film Board in an effort to democratise audiovisual resources and disseminate counter-information documents. Vidéographe officially opens its doors to the public on November 27.

The Metro Media video centre provides Vancouver's community groups and artist collectives with access to the Portapak system.

Creation of the Trinity Square Video cooperative in Toronto.

In collaboration with Image Bank, Michael Goldberg publishes the *Video Exchange Directory* (Intermedia, Vancouver, 1971) which is frequently updated.

Raindance Corporation (New York) publishes a special section in its *Radical Software* magazine (Vol. 1, n° 4, Summer 1971) on Canada's video collectives and centres (Vidéographe, Intermedia / Michael Goldberg, General Idea, A Space, etc.).

Rose-Marie Arbour, a professor at UQAM (Montreal), implements the Groupe de recherche en administration des arts, led by Normand Thériault.

**1972**

Clive Robertson and Paul Woodrow found the W.O.R.K.S. collective in Calgary.

Vidéographe creates the éditomètre, which facilitates the editing process through the precise synchronisation of two Sony videotape recorders.

With the help of Paul Wong, A Space implements a video production laboratory (managed by Lisa Steele and Tom Sherman).

The Groupe de recherche en administration des arts publishes the first issue of the magazine *Médiart*.

On October 5, Véhicule Art (Montreal) is incorporated as a non-profit centre. Gary Coward, Tom Dean, Jean-Marie Delavalle, François Déry, Andrew Dutkewych, Suzy Lake, Dennis Lucas, Kelly Morgan, Gunter Nolte, Milly Ristvedt, Henry Saxe, Serge Tousignant and Bill Vazan are the founding members.

On December 18, members of General Idea incorporate themselves as a non-profit company under the name of Art Official to manage service-based projects in addition to their activities as a collective.

Through a grant from the *Local Initiatives* program, Art Official (General Idea) creates and publishes the first three issues of *FILE Megazine*. Produced by artists, the magazine offers a platform allowing the arts community to create its own communication network.

Image Bank publishes the *Image Exchange Directory* (Talon Books, Vancouver, 1972).

Intermedia Society is disbanded.

**1973**

Michael Goldberg and Trisha Hardman organise the Matrix international video conference held in Vancouver, January 17-21.

After receiving a grant from the *Local Initiatives* program, Véhicule Art hires 18 people to implement the centre's educational activities and run a video production studio as well as an offset printing house.

Artists Martin Bartlett, Kate Craig, Henry Greenshow, Glenn Lewis, Eric Metcalfe, Michael Morris, Vincent Trasov and Mo Van Nostrand acquire a building that becomes both their home and the artist-run Western Front Lodge (later Western Front Society).

The Canada Council for the Arts introduces its *Explorations* program to support projects proposed by individual artists or artists' collectives to meet new needs and promote activities on the fringes of traditional art forms.

Michael Goldberg, Shawn Preus and Paul Wong found Video Inn / Video Satellite in Vancouver, which is incorporated as a non-profit organisation the same year.

The NFB ends its official association with Vidéographe. The centre goes on to incorporate itself as a non-profit organisation.

**1974**

Art Official Inc. creates Art Metropole in Toronto.

Image Bank attempts to catalogue its archival fonds, which includes hundreds of documents accumulated since 1969.

Western Front is incorporated as non-profit organisation.

General Idea and the Western Front Society organise *Decca Dance: Art's Birthday* in Hollywood (U.S.A.). This award winning ceremony is a pretext to bring together individuals and artist collectives that have to this point only communicated via mail using lists published in *FILE Megazine* and Image Bank directories.

**1975**

Clive Robertson, Don Mabie and Paul Woodrow create the Parachute Center for Cultural Affairs in Calgary (Alberta).

France Morin and Chantal Pontbriand publish the first issue of the magazine *Parachute*.

A number of artist-run centres form a legal association in order to consolidate their status as service providers and access government funding more equitably. The Association of National Non-Profit Artists Centres (ANNPAC) is incorporated in 1976.

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To consult chronologies relating to the history of artist-run centres in Canada, please see *From Sea to Shining Sea: artist-initiated activity in Canada, 1939-1987*, edited by AA Bronson, Toronto, The Power Plant, 1987; *Vancouver: Art and Artists 1931-1983*, Vancouver, Vancouver Art Gallery, 1983.

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Conseil des Arts du Canada
Canada Council for the Arts

# DOCUMENTARY PROTOCOLS II

## ARTISTS AS CULTURAL WORKERS AND INFORMATION MANAGERS IN CANADA (1967–1975)

## LEONARD & BINA ELLEN ART GALLERY, MONTREAL MAY 3 – JUNE 14, 2008

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